

Sacred Songs

BY

ARTHUR FOOTE.



MY GOD, I THANK THEE.....	SOPRANO or TENOR.....	50
WHEN WINDS ARE RAGING.....	ALTO or BARITONE.....	50
O LOVE THAT WILL NOT LET ME GO.....	SOPRANO or TENOR. ALTO or BARITONE.....	50
ALL'S WELL.....	SOPRANO or TENOR. MEZZO SOP. or BAR. ALTO or BASS.....	50
REST.....	SOPRANO or TENOR. ALTO or BARITONE.....	50
<u>AT LAST</u>	SOPRANO or TENOR.....	50

The ARTHUR P. SCHMIDT Co.,

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At Last

The poem by
JOHN GREENLEAF WHITTIER [†])

ARTHUR FOOTE

Expressively, but not too slowly (♩ = 63)

When on my
day of life the night is fall - ing, And, in the winds from un-sunned spa - ces
blown, I hear far voi - ces out of dark-ness call - ing My feet to

[†]) (By permission of the
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pp paths un - known. *mp* I have but thee, my

Fa - ther! let thy spir - it Be with me then to com - fort and up - hold,

espressivo pp

tempo No gate of pearl, no branch of palm I mer - it Nor street of

dolce

tempo p

shi - ning gold.

pp

molto espress.

pp

Suf-fice it if my good and ill un-reck-oned, And both for-given through

pp tempo

Detailed description: This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a *pp* dynamic and a *tempo* marking. The lyrics are: "Suf-fice it if my good and ill un-reck-oned, And both for-given through".

thine a-bound-ing grace—I find my-self by hands fa-mil-iar beck-oned

pp

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "thine a-bound-ing grace—I find my-self by hands fa-mil-iar beck-oned". The piano accompaniment features a *pp* dynamic marking. The lyrics are: "thine a-bound-ing grace—I find my-self by hands fa-mil-iar beck-oned".

ppp espress.

Un-to my fit-ting place.

ppp espress.

tempo

p

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics: "Un-to my fit-ting place." The piano accompaniment includes markings for *ppp espress.*, *tempo*, and *p*. The lyrics are: "Un-to my fit-ting place.".

espr.

Detailed description: This system contains the seventh and eighth lines of the musical score, which are primarily piano accompaniment. The piano part concludes with an *espr.* (espressivo) marking. The lyrics are: "espr.".

There, from the mu - sic round a - bout me

tempo

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The tempo marking *tempo* is written above the piano part. The lyrics are "There, from the mu - sic round a - bout me".

steal - ing, I fain would learn the new and ho - ly song, And find at

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "steal - ing, I fain would learn the new and ho - ly song, And find at". The piano accompaniment continues with chords and moving lines in both hands.

last, be - neath thy trees of heal - ing, The life for which — I

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "last, be - neath thy trees of heal - ing, The life for which — I". The piano accompaniment features some dynamic markings like *mf* and *f*.

long, the life — for which I long.

molto espress

pp

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics "long, the life — for which I long." The piano accompaniment ends with a *pp* (pianissimo) marking. The tempo marking *molto espress* is written above the piano part.

Vocal Compositions by Arthur Foote.

Songs.

Op. 10, No. 1.	It was a lover and his lass. F min. (F-g ^b) . . .	30
No. 2.	The pleasant Summer's come. E (d [#] -g) . . .	40
No. 3.	Milkmaid's song. G (d-g) . . .	40
Op. 13, No. 1.	O my love's like a red, red rose. B ^b (d-g) . . .	40
No. 2.	I'm wearing awa' to the land o' the leal. D ^b (d ^b -f), B ^b (b ^b -d) . . .	30
No. 3.	Love took me softly by the hand. G (e-g) . . .	40
No. 4.	Ho! pretty page with dimpled chin. F (b-e ^b) . . .	60
No. 5.	If you become a Nun dear. F (c-d ^b) . . .	40
Op. 26. Eleven	Songs for Medium Voice. (Edition Schmidt No. 35)	1.00
No. 1.	Sleep, baby, sleep. D (d-f) . . .	40
No. 2.	Love me, if I live. E ^b (e ^b -g), D ^b (d ^b -f), B ^b (b ^b -d) . . .	50
No. 3.	The night has a thousand eyes. E (e ^b -f), C (c-d) . . .	30
No. 4.	The Eden-Rose. A ^b (c-f) . . .	50
No. 5.	Summer longings. B ^b (d-f) . . .	40
No. 6.	To blossoms. G ^b (d ^b -g ^b) . . .	40
No. 7.	I arise from dreams of thee. A ^b (c-f) . . .	40
No. 8.	My true-love hath my heart. A (c [#] -f [#]), F (a-d) . . .	30
No. 9.	In a bower. G (c [#] -f [#]) . . .	50
No. 10.	The Water-lily. F (d-f) . . .	40
No. 11.	How long, dear love? A ^b (c-f) . . .	40
Op. 39. Four	Songs.	
No. 1.	The Wanderer's Song. B ^b (c-e) . . .	50
No. 2.	The March wind. F (c-e) . . .	40
No. 3.	Autumn. E ^b (d-e ^b) . . .	40
No. 4.	A good excuse. D (c [#] -d) . . .	40
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No. 2.	Roumanian song. C [#] min. (b-f [#]) . . .	40
No. 3.	Sweetheart. C (d-g), B ^b (c-e) . . .	30
No. 4.	The roses are dead. E min. (d [#] -g), C min. (b-e ^b) . . .	30
No. 5.	Up to her chamber window. G (d-g), E (b-e) . . .	40
No. 6.	O Love stay by and sing. D (f [#] -a), B ^b (d-f) . . .	40
Op. 49, No. 3.	The Foxglove. F (c-f), D (a-d) . . .	30
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	The rose and the gardener. Bisesa's Song. If love were what the rose is. Ashes of roses.	
Op. 51, No. 1.	The rose and the gardener. E ^b (d-g), C (b-e) . . .	50
No. 4.	Ashes of roses. A (c [#] -f [#]), G (b-e), F (a-d) . . .	30
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No. 2.	The river flows forever. C (b-e) . . .	50
No. 3.	Though all betray. B ^b (d ^b -g) . . .	50
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	Through the long days and years. E min. (e-g [#]), C min. (c-e) . . .	40
	Elaine's Song. E min. (d [#] -g), D min. (c [#] -f ^b) . . .	40
	Ojala: Would she carry me? E ^b (c-f) . . .	40
	Ask me no more. B ^b (b ^b -f) . . .	40
	Love's philosophy. C (d-g) . . .	40
	When icicles hang by the wall. Bass or Bar. D min. (a-d) . . .	40
	Go, lovely rose. E ^b (d-g), C (b-e) . . .	50
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	In Picardie. A (d [#] -d) . . .	40
	O Swallow, swallow, flying South. D ^b (c-g ^b) . . .	50
	Love in her cold grave lies. A ^b (e-g) . . .	40
	When winds are raging o'er the upper ocean. (Sacred). D (a-e ^b) . . .	50
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	Two Old Scotch Songs.	
	My boy Tammy. B ^b (b-e) . . .	40
	Wilt thou be my dearie? F (c-f) . . .	40
	My God, I thank Thee. D (d-g) . . .	50
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Awake! thou that sleepest. (Festival)	16
The Beatitudes. (Response)	08
Beloved, let us love one another. (Response)	08
Christ, our Passover. (Easter)	16
Does the road wind uphill all the way?	12
Eye hath not seen.	10
I cannot find Thee	15
If thou but suffer God to guide thee	08
Into the silent land.	08
I will arise and go to my Father. (Response)	08
The Law of the Lord is perfect.	10
Lord of the worlds above. (Trio for S., A. and B.)	12
The Lord's Prayer.	08
O Lord God, the life of mortals. (Response)	08
O Zion that bringest good tidings. (Christmas)	16
Search me, O God. (Response)	08
Still, still with Thee.	12
Thy way, not mine. (Trio for A., T. and B.)	12
Two responses.	10
Venite. (O come let us sing)	12
Te Deum in E ^b	30
Te Deum in D min.	16
Te Deum in B ^b min.	16
Benedictus in E ^b	08
Jubilate in E ^b	16
Jubilate in A ^b	12
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The miller's daughter.	12
Crossing the bar. (Sacred)	12
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The farewell of Hiawatha. For Baritone solo, Chorus of Men's Voices and orchestra.	50

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